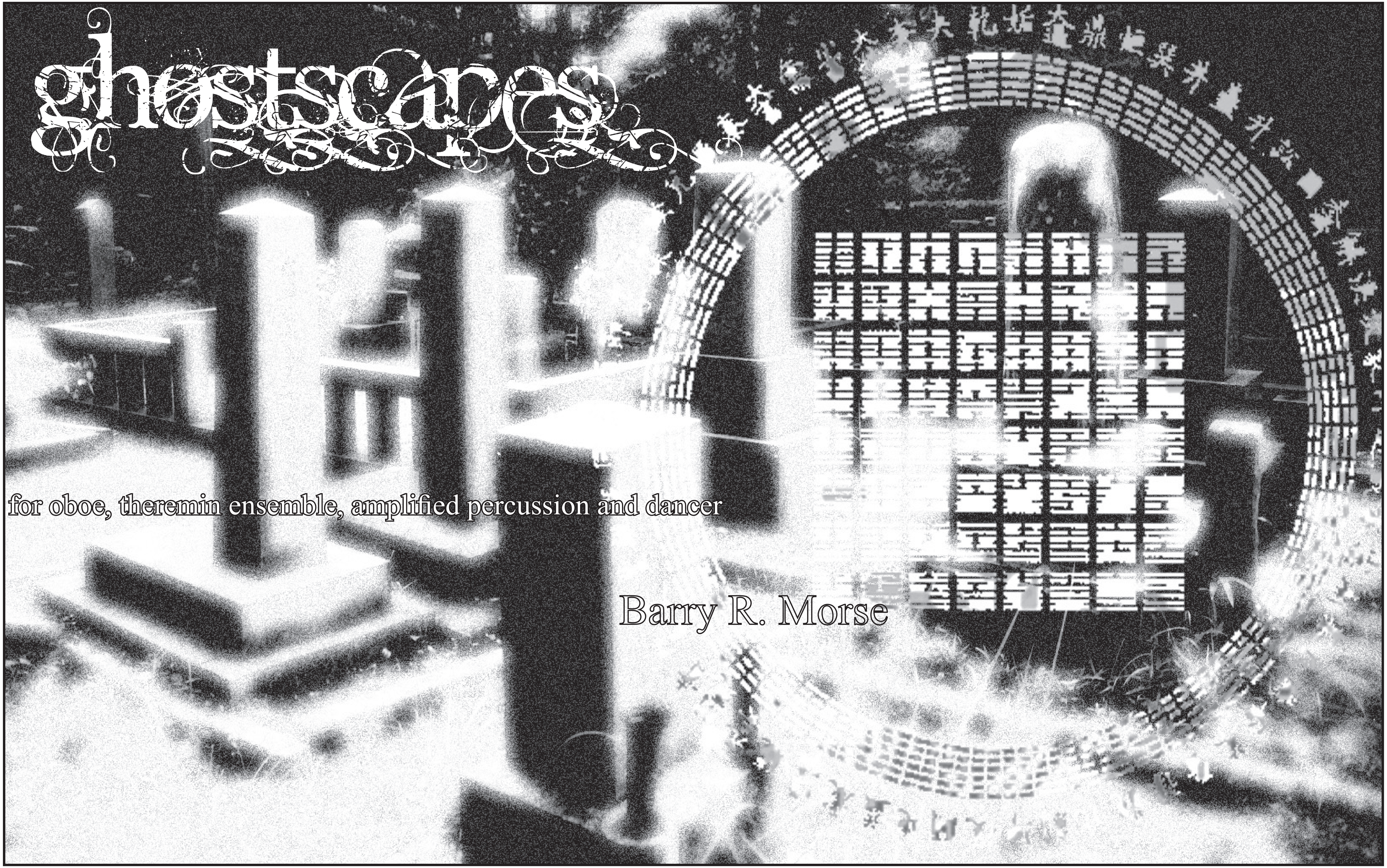

ghostscapes
for oboe, theremin ensemble, amplified percussion and dancer
Barry R. Morse

ghostscapes

for oboe, theremin ensemble, amplified percussion and dancer

Barry R. Morse

for Evan Tammen, oboist

Compositional Notes

Overview

Ghostscapes was composed using the hexagrams of the *I Ching*, but in a way quite different and, as far as I know, quite novel from John Cage's famous "chance operations." With Cage, the *I Ching* was used only as a random number generator: nothing about the readings, the hexagram comstructions or functions (other than "changing lines") was of any use to him. In fact, when he acquired a computer program to quickly generate the numbers he needed, the *I Ching* and its hexagrams were immediately dispensed with.

In contrast, the composition of *Ghostscapes* makes greater use of the hexagrams themselves, deriving musical structures and materials directly from the visual layout of each of the 64 hexagrams' unique arrangement of six broken and solid lines. In addition, the text material of the movement titles originated in the names of the hexagrams used for the corresponding movements and the over-arching spiritual "theme" was inspired by the *I Ching*'s use as a book of divination with the spirit world. This system is therefore more involved and integrated with the *I Ching* than "chance operations" which use the book merely as a random number generator. This method was independently derived somtime during 2009-2010 by myself and first implemented in Ghostscapes, composed in 2011. There are many possiblitities for further developement, usage and interpretation (methods) and I welcome comments and suggestions from my teachers and fellow students at the University of Illinois at Urbana-Champaign. The following paragraphs briefly describe one way that visual cues from the hexagrams can be used to generate music. This is the method used in *Ghostscapes*.

The Hexagrams

The hexagrams are comprised of six lines which in usual *I Ching* divination are read from bottom to top (thus implying an order). The lines are either broken or solid (thus implying short and long rhythms). If the bottom line is taken as a base then the alternating short and long lines can be read as a series of intervals (half-steps and whole-steps) above a tonic (fig. 1). Since there are 64 hexagrams in the *I Ching*, there are 64 different rhythmic and scalar patterns, each of them unique. Furthermore, every rhythmic pattern can be associated with its own scale pattern, thus creating a kind of raga (fig. 2). The only major arbitrary decision on my part involved the derivation of the 64 "tonics". One solution would be to divide the octave into 64 equal parts and assign each to its own scale. This, however, would be difficult to realize in live acoustic music performance and therefore is better left to a microtonal computer music program. In *Ghostscapes*, each of the 64 hexagrams was assigned, in ascending order, a chromatic pitch beginning with A1 and ending with C7 using the middle part of the piano keyboard for its symmetry, leaving out the very lowest and highest octaves. As it turns out there are five or six scales with the same tonic for each chromatic pitch. As will be remembered, however, every scale with an A as tonic, for example, will have a completely different rhythmic pattern and melodic capability assigned to it. One other interesting possibility, not utilized in Ghostscapes it should be mentioned, is the idea that each scale can also be restricted to the specific pitch range it is born in. For example, each of the six scales with A as fundamental (assigned to hexagrams 1, 13, 25, 37, 49 and 61) will have unique rhythmic and melodic characteristics in every octave.

Chord rows-derivation

The raw material for *Ghostscapes* is a "chord progression" or "chord row" of 27 hexagrams generated by the throwing of three (3) Chinese coins to randomly determine the six lines of a hexagram and by the self generation of some hexagrams by "changing lines" which appear randomly in some hexagrams. Details on how the *I Ching* coin toss method and "changing lines" work is found in any edition of the *I Ching* and will not be explained here. It should be mentioned, however, that a hexagram ("chord") derived from the changing lines of another hexagram is considered to be related to the progenitor hexagram and in the *I Ching* reading must be taken into consideration. In musical terms, such "chords" can be thought of as being structurally related. An original "chord row" was thereby created and along with its retrograde and inversion provided melodic, harmonic, rhythmic and even structural patterns used in the composition, although an entire "row" may not always be used. For example, in Movement I, the entire Percussion part is based on hexagram 59, the first hexagram ("chord") in the Original form of the "chord row." Its characteristic rhythm being short-long-short-short-long-long. The Oboe part is entirely based on hexagram 20, the second hexagram ("chord") in the same "row." Its characteristic rhythm is short-short-short-short-long-long with its melodic implication being E-F-F#-G-G#-A#-C. The dancer intially "plays" rhythms of the third hexagram (54) on bunches of grass in the pattern long-long-short-long-short-short. The whole row is also used as in Movement III. Here, the percussion part is playing the rhythms of the Original "row" which is cycled two (2) complete times plus some. Meanwhile the Oboe is playing rhythms and melodic patterns of the Retrograde of the "row" which is completed about one and a half times. (In Movement III the theremins are freely composed and are not based at all on the hexagram "chord rows").

Micro-macro scales/silences

Sometimes the pattern of long and short notes, six (6) per hexagram, was used for both the micro-structure and the macro-structure. For example, at the beginning of Movement I, the dancer is shaking the grass in the pattern long-long-short-long-short-short (fig. 3). This, as was explained above, corresponds to the solid and broken lines of hexagram 54 when read from bottom to top. In addition, the occurrence of these rhythmic events is governed by the same pattern. The first event, which contains all six notes, is a "long" event which recurs. The third event contains only two long shakes of the grass, which on the microscale, are the first two "long" lines of the hexagram, but on the macroscale is the third "short" line of the hexagram. In this way, the Oboe, Percussion and Dancer parts represent one hexagram each which provides rhythm and structure. The Oboe melody uses only notes from the scale associated with its hexagram (20) with an emphasis on its tonic E. (The theremins are used to create Oboe "resonance" and so do not have their own pattern other than to parallel the Oboe pattern). The Oboe part in Movement III is likewise both micro-and macroscalarly constructed, with the patterns becoming greatly condensed by the end. Although the Oboe multiphonic chords in movement III are not derived directly from the hexagrams, they are indirectly: the number of the hexagram in use at any time was used to select the similarly numbered multiphonic from "Oboe Unbound" by Libby Van Cleve, an extended technique resource for contemporary oboe.

Oboe tablature

In Movement II the groups of six circles in the Oboe part represent the long and short line patterns of the hexagrams in the Original row, indicating which of the six Oboe reeeds in the player's mouth to move in/out changing the pitch: open circles indicate an unchanged reed (long line) and dark circles indicate a moved reed (short line).

Theremin chords

The only time hexagrams directly affect the theremins is in Movement II: a solid line represents a note and a broken line represents no note (fig. 4). Reading from bottom to top there are six possible notes within the theremin pitch range: low-Low, high-Low, low-Mid, high-Mid, low-High, high-High. Hexagram lines directly correspond to these ranges.

Harmonic rhythm

The pattern of long and short chords in Movement II, its harmonic rhythm, was determined by a separately derived 6 hexagram sequence. The first hexagram (40) determines the first six chords where a short hexagram line creates a short chord duration and a long line creates a long chord. Being only six hexagrams long, this sequence cycles just over two (2) times.

Summary

This essay briefly described some of the ways that this new hexagram compositional system was used to generate material for *Ghostscapes*. Perhaps more compositions using this technique will show its dependability as a compositional tool as well as its flexibility in the hands of other composers.

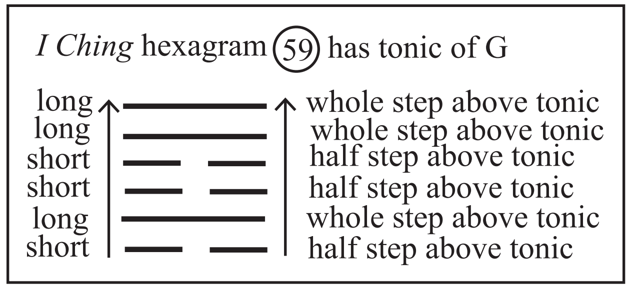


Figure 1 showing rhythmic and melodic generation from a hexagram reading from the bottom up

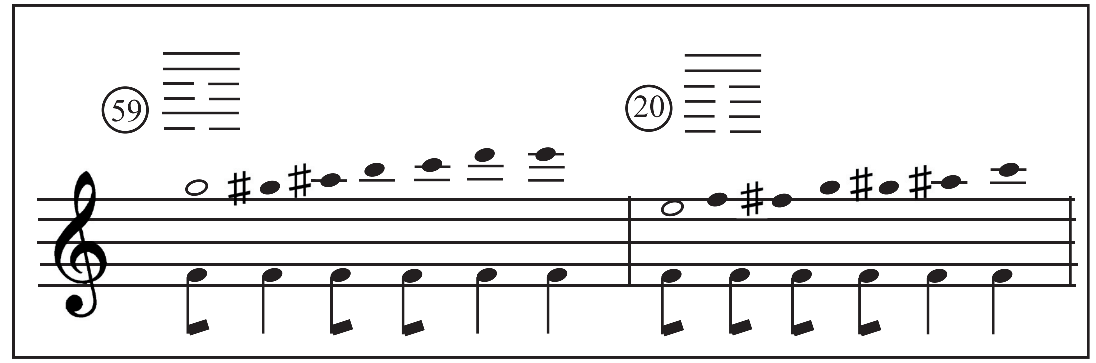


Figure 2 showing two hexagrams, their tonics, scales and rhythms

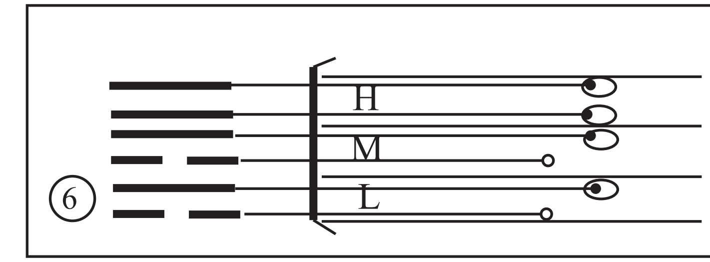


Figure 4 showing hexagram 6 and relation to theremin chords

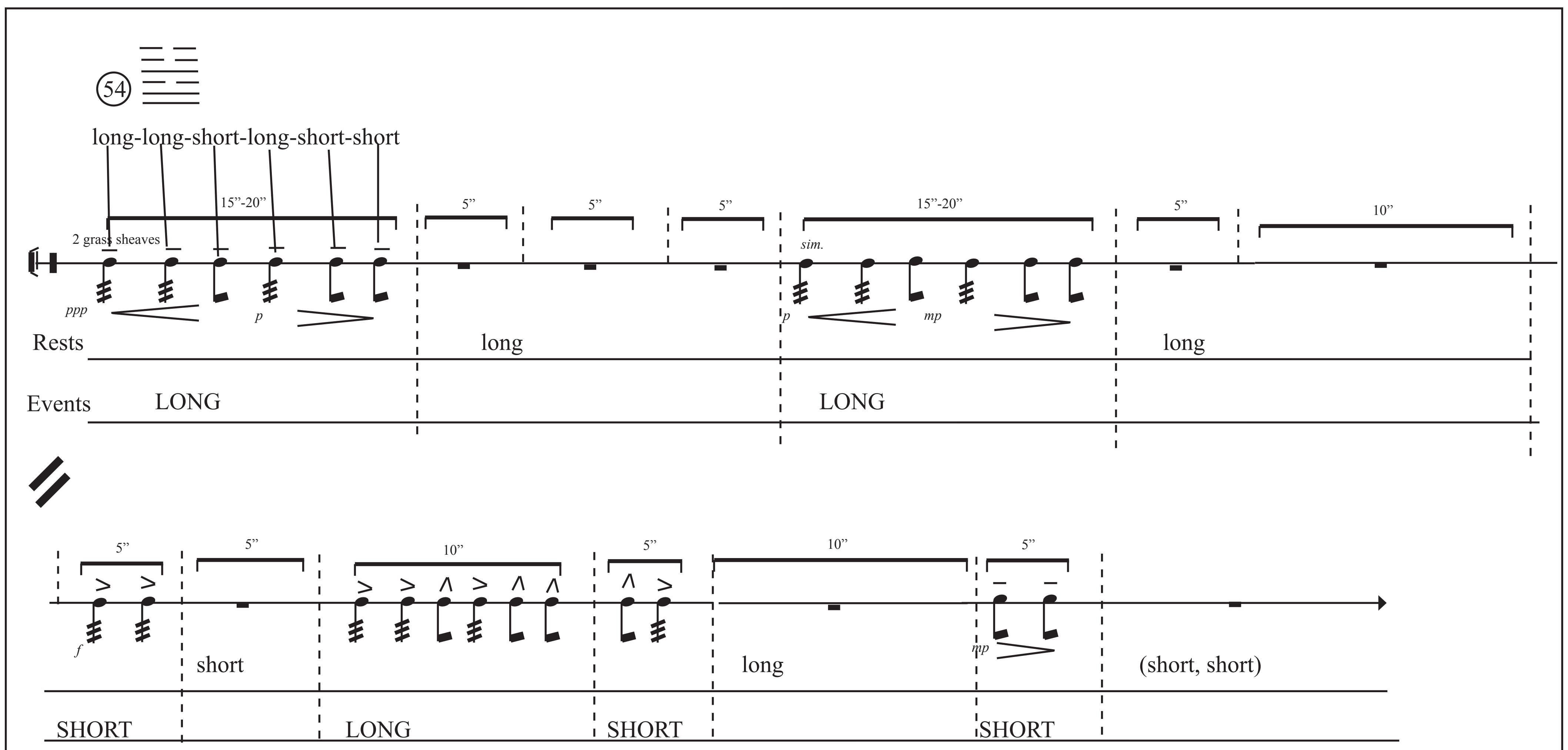


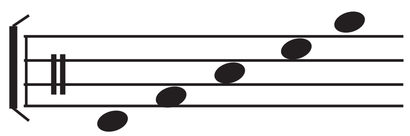
Figure 3 showing micro and macro structures generated from hexagram 54

Instrumentation

Oboe

Theremin ensemble:
at least three (3) space-controlled theremins

Percussion:
dry twigs/sticks (brittle enough to cause audible "snap" when broken)
paper/dry leaves (crumpling or rustling should be audible)
2 stones (hand held)
rainstick
5 wood/temple blocks (arranged low to high in timbre, mixed timbres OK, played with mallets
5 porcelain rice bowls/tea cups (arranged low to high in timbre, should produce bell-like ring when rims struck with chop sticks, microtonal pitches, mixed timbres OK)
5 drums (arranged low to high; household drumlike containers, microtonal, mixed timbres OK, no metal), played w/ sticks



same notation for wood/temple blocks, rice bowls/tea cups and drums

Dancer:
mask (minimal human/demon characteristics, simple in design)
wig
costume (shroud/robes/kimono etc.)
2 sheaves of long grass (obtained at crafts store)
2 Chinese bells (small brass bells connected by string)/finger cymbals
hoop "Buffalo" drum w/mallet

Conductor

1 microphone with stand for oboe
1 or 2 microphone(s) with stand(s) for percussion

mixer/amplification/ optional reverb unit

Theremins should play using own amps close behind each player

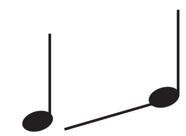
Notations

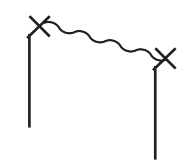

In percussion: one short paper crumple, twig snap etc.


Continuous crumpling, twig snapping etc.


In oboe, harmonic; in percussion, stone played with cupped hand for resonance


In theremin, rapid and very wide *vibrato* performed by moving right hand toward and away from pitch antenna over indicated range

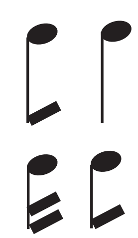

In theremin, smooth *glissando*

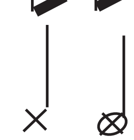

In theremin, *glissando* with *vibrato*


In oboe, arrangement of six (6) reeds in player's mouth showing neutral positions (open) and changed positions (dark)


Short beats and long beats as conducted

N.V., *non vibrato* — No vibrato


In unmetered, *Senza misura*, sections relatively short note and relatively long note; not necessarily to be interpreted as "eighth-note" and "quarter-note" or "sixteenth-note" and "eighth-note"


Unspecified pitches left to player's choice


Unspecified microtonal chord or cluster within a given range arrived at by chance


In oboe, alternate timbre fingering, at player's discretion

Performance Notes:

In General:

1. **Oboe** could be amplified by playing into a microphone. This is optional. The multiple reed performance in II might need to be amplified. Reverb effect could also be added to amplified oboe.

2. **Theremin ensemble** should be comprised of at least three (3) space-controlled theremins. Up to four (4) solo parts have been specified. If three (3) theremins are used, players may share the remaining solo part or ot may be dispessed with.

3. **Percussion** can be played by one (1) player and should be provided with at least one microphone. Reverb effect could be added.

4. **Dancer** should wear a mask de-emphasizing human facial features and long robes or shrouds. Traditional dance practices of East Asia or ancient Greece may be emulated but never directly copied. Something original should be attempted.

5. Except where otherwise specified, **dancer** is free to interpret the movement titles by telling a "story" in body movement, or to choreograph own movements or to improvise.

6. Movements should be closely connected without the usual concert pauses between movements. Dramatic pauses at the beginning and end are appropriate.

7. Lighting and visuals (props, film, etc.) may be employed.

8. Except in metered notation, eighth-note/quarter-note patterns or sixteenth-note/eighth-note patterns in Percussion and Dancer parts are not to be taken literally: these are merely patterns of relatively long and short sounds played within a given span and may vary within an event or among events. In other words, the distance between an "eighth-note" and a "quarter-note" one time may not be the same the next time it occurs. An improvisatory feel is intended. Tempo and meter where indicated, however, should be honored.

I. The Example of the Dissolution of a Marrying Maiden

1. Except at **B** and **D** music is very mysterious, sparse and ghostly.

2. **Oboe** may begin by playing off stage and gradually walking on stage arriving at microphone by **B**. If this option is taken, player should therefore begin walking off stage at **F**. Body movement should be serene and minimal.

3. **Theremins** are called upon to match pitch in this movement. Pitch cues are taken from oboe. Theremins should enter at extremely low volumes so that player can find the pitch before it is heard by audience. This should be well-practiced with a piano, however, so that each player has a general idea where on his/her instrument the pitch will be found.

4. **Theremins** should be able to sustain long pitches without wavering significantly. Except where noted sustained pitches are played without vibrato (as well as in oboe).

5. **Theremins** in general are very soft. It is better for the group as a whole to be too soft than too loud. The theremins are merely creating background resonance to the oboe notes and should not be too prominent except where noted.

6. Three (3) measures before **E theremins** start with a slow *vibrato* and rapidly accelerate to a very fast and excessive "vibrato" created by rapid and wide right hand movement toward and away from pitch antenna using a very wide pitch interval.

7. At **E**, **theremin** solo 1 & 2 players play oboe melody in canon. Pitches should be as precise as possible with long glissandi between notes. Solo 3 plays long glissandi between two definite pitches.

8. **Percussion** player snaps dry twigs or sticks into microphone. Two rhythms are used: an eighth-note "snap" of a single stick, and a continuous "crunch" (quarter note with tremolo marking) made by twisting and breaking a bundle of sticks. Plenty of dry twigs/sticks should be provided.

9. **Percussion** player also crunches paper or rustles dry leaves in the same manner as above: short one-time crunches and extended continuous noise on the "quarter-note" into or in close proximity to the microphone.

10. **Percussion** player also taps two small, hand-held stones together in the manner of Tibetan prayer stones. A flat palm flush with receiving stone forms no resonating space producing one pitch and a cupped palm holding the receiving stone produces a higher pitch indicated by a harmonic symbol. The striking stone should be held with the fingers to allow stone to vibrate. Play into the microphone.

11. **Percussion** player also shakes or pours a rainstick. It may be necessary to play somewhat away from microphone in case the sound is too loud.

12. **Dancer** should wear a mask that is not distracting to the audience. A mild reference to East Asian or ancient Greek drama may be made but no obvious references to specific human or demon faces should be intended. A plain white, impersonal, barely human mask is best. Costume should be shrouds, robes, kimono, etc. and may be brightly colored. A wig may also be worn. The idea is to suggest a spirit or unseen supernatural force, not necessarily a human "ghost" or demon. The more left to the imagination of the audience the better.

13. **Dancer** may begin off stage and end by moving off stage.

14. Dance movements may freely "interpret" the "story" suggested in the movement title, may be his/her own choreography or be improvised. **Dancer** should never leave the idea, however, of mystery, sparseness, and of the unseen world.

15. **Dancer** "plays" two sheaves of long, natural grass (obtained at arts & crafts stores) in the manner of cheerleader pom-poms: with one in each hand and by shaking them. An "eighth-note" is a single shake or rustle, a "quarter-note" with tremolo markings is a comparatively longer shaking or rustling.

16. **Dancer** should play indicated rhythms at beginning and end of movement producing a sound suggestive of the wind through tall grass, that is, gentle and sustained. Only where indicated with accent marks should shakes and rustles be separated and forceful.

17. Throughout the middle of the movement the **dancer** is free to improvise rhythms, including accented, loud shakes and rustles and to use silence as well. Too much rustling may spoil the effect. Dancer may put down the grass and dance without them as well.

18. In addition to playing the bunches of grass, at any time, except between **B** and **G** when the theremins are playing, **dancer** should interact with the theremins at least once. Dancer should move through the pitch fields creating weird glissandi. **Theremin** players will be sure to maintain a low volume so as to not overpower oboe.

19. **Conductor** should be used from **B** to **C** and **D** to **G**. All other places may be performed as chamber music with players taking their cues from each other. Conductor may be used here as well if necessary.

Percussion Interlude

1. **Percussion** immediately performs the Interlude without a break from the previous movement.

2. Rhythms are relative and not necessarily meant to be taken literally as notated. A fast improvisatory feel is intended.

3. Tempo should be fast and energetic, however.

4. **Oboe player** moves into position and prepares for the next movement during this Interlude. Oboe player should be ready to start playing as soon as the Interlude ends.

II. Gradual Progress and Abundance of the Power of the Great

1. **Oboe** player plays six (6) oboe reeds placed in his/her mouth. Circles represent each reed, Left to Right from player's view. An open circle represents a reed in an initial neutral position. A darkened circle indicates that that reed should be repositioned in the player's mouth so as to change its pitch. Reeds may be pushed farther into the mouth or pulled out. Such reeds are returned to starting position when its circle becomes empty (white) again. Reeds are played simultaneously producing a microtonal chord of indeterminate pitches.

2. Each beat is conducted by conductor. Beats are either short (indicated by a "V" mark), or long (horizontal bracket). Therefore, chords played on beats are either short or long. Sometimes the **oboe** player does not play, marked by rests.

3. At some point the **dancer** will approach the **oboe** player from behind, reach around and manipulate the reeds for several chords. The reed positions will not be according to the score. Nevertheless, the oboe player should act as if the oboe player were making the adjustments and to play the reeds as before. Oboe player should not, however, use his/her hands to help the dancer, nor react in any way to the dancer's presence. When the dancer moves on, the oboe player should resume performance as before following the proper indications in the score at the current place in the music.

4. **Oboe** player should be provided with a microphone and stand to play into.

5. The general demeanor of this movement is one of a stately ceremonial procession. Therefore, **oboe** player should move into playing position during the Percussion Interlude and act during performance in an appropriate manner.

6. **Theremin** ensemble plays microtonal chords with the conductor's beat which will either be short (marked with a "V") or long (marked with a horizontal bracket).

7. Players *glissando* up to the designated pitch, which is undetermined exactly but falls within a range, either low Low, high Low, low Middle, high Middle, low High or high High, starting from below the pitch field so as to not accent the entrance.

8. Just where a pitch lies is judged by each player who should be familiar with his/her own intstrument's total range. Note positions are therefore relative to other players' and to one's own ranges.

9. Chord pitches should be reached with confidence (no fishing around) and sustained with no wavering. No vibrato is used.

10. Chords have various numbers of notes and there may be more or fewer theremin players available. Therefore, perform the chords in this manner: **Theremin** 1 player always plays, and always chooses the highest note; theremin player 2 always plays and always chooses whichever pitch is immediately below the top note; player 3, if needed, always plays the third note from the top, etc. Never should a player try to "double" another player. At most there are six (6) pitches in a chord. If there are more theremin players, then some should sit out Mvt. II. There should be at minimum three (3) theremin players.

11. **Percussion** player plays 5 porcelain rice bowls, tea cups and/or any such item that will produce a ringing, microtonal bell tone. Chop sticks can be used to tap the rims producing the tones. Care should be taken to place items on a surface that will neither produce any noise nor will dampen the ring. The microphone will help amplify the bell sounds.

12. Rhythms are not to be taken literally, but rather interpreted as relatively short or long notes and therefore each pattern will vary from others somewhat.

13. Player must try to perform each measure in the time given by each beat of the conductor. That is, on a short beat (marked by a "V") the six notes must necessarily be played faster than on a long beat (marked by a horizontal bracket). Conductor and player will naturally work out a practical "tempo" in rehearsals.

14. At **D** and **F** player switches back to wood/temple blocks played with mallets.

15. **Dancer** playes Chinese bells or finger cymbals with conductor at beginning and end, otherwise on own with or wothout others or not at all in the middle of the piece.

16. At some point **dancer** should approach **oboe** player from behind, reach around player and randomly slide one or more reeds out of position with the others so that when oboe player blows, a new chord will be formed. Immediately after, dancer should reposition reeds into a new configuration. This is what oboe player has been doing on his/her own. Exactly how this will be done can be worked out in rehearsals. However, dancer should take care not to damage the reeds or injure the player's lips. After several chords, dancer returns to previous activity.

17. The effect of Mvt. II is of a stately ceremonial procession. Any activity of **dancer** should reflect that. Aisles in the auditorium or exterior hallways might be considered as viable performances space as well.

18. **Conductor** indicates each measure with a downbeat which is either "short" (marked by a "V") or "long" (marked by a horizontal bracket). Time should be given so that percussion player has just enough time to complete a phrase during the "short" beats but not so much tme that the "long" beats become too long.

19. There should be a perceptble breath or "lift" between chords.

20. At **B** and **D** percussion player proceeds on own.

21. The effect of Movement II is of a stately ceremonial procession with chordal instruments and temple bells. It is inherently inexpressive and should be performed with seriousness and humility. However, one cannot predict the effect on the audience of the dancer manipulating the oboe player's reeds. It is perfectly acceptable if this should amuse the listener. Nevertheless, at all costs performers should maintain a serious demeanor.

III. Enthusiasm for an Everlasting Deliverance

1. **Theremin** ensemble plays indeterminate microtonal chords, indicated as blocks. Players play any note within indicated range regardless of other players' pitches. Notes with "x" noteheads indicate any pitch relative to others.

2. Solo 1 player plays a melodic ostinato throughout (until Recap). Any melody in the given range and pitch contour is acceptable but player should strive to maintain exact pitches each time. To this end solo theremin 1 is excluded from participating in the *tutti* events in order to maintain spatial position relative to the pitch antenna making the finding of the same notes each time easier.

3. As the movement progresses solo players break away from the *tutti* event to play solo parts. Dotted lines indicate when to break away and when to return to *tutti*. As exact repeat notes are not necessary in solo parts or tutti, this should not be too difficult to do with a little practice.

4. At certain points in solo 2's part a note on the top line of the staff is indicated with "(antenna)." This means to begin the note by first touching the **pitch antenna** then quickly breaking away. This will produce a high pitched shriek.

5. Zig-zag lines in solo 2 part indicate rapid, wide *vibrato* (see Mvt. I Performance Notes #6).

6. **Pecussion** player plays five (5) "drums" or drum-like items. If toms and roto toms are used, drum heads may be "de-tuned." Other items that would work are various plastic or wood mixing bowls, storage tubs, etc. The intent is of "booming" Asian festival drums but with microtonal or mixed timbral qualities. real drums may not need to be amplified whereas household items used as drums should be played into the microphone.

7. At some point the dancer will interfere with percussion player's drums. This may take the form of damping the drum heads randomly or

perhaps rearranging the instruments' order. Percussion player and dancer should work this out in rehearsals so that drumming can continue uninterrupted even though the sounds are being intefered with.

8. Drumming in Movement III should be vigorous and joyful. **Percussion** player may indulge in some visual theatrics to heighten the mood *a la* Taiko drummers, perhaps shouting the names of the hexagrams being played. This is all optional. Wrist and ankle bells may also be used. A shamanistic effect is appropriate.

9. **Dancer** plays a hoop drum ("Buffalo" drum) of some kind completely *ad lib.*, with or without conductor or percussion player. Dancer may put down drum at any time as well.

10. At some point **dancer** will "interfere" with percussion player's drums, allowing him/her to continue drumming but not in the expected way. For example, dancer may rearrange the order of the percussionist's drums causing the pitch/timbre patterns to change even though percussionist maintains the same drumming patterns. Another example would be to place objects (cat toy balls with bells inside, etc.) onto the drum heads to change the sound while the percussion player is still playing. This should be worked out with percussion player in rehearsals.

11. The mood of Movement III is of a joyful festival so dancer's performance should take this into consideration. **Dancer** need not be "joyful" however; as a representative of otherwordly forces a stark contrast may be very dramatic.

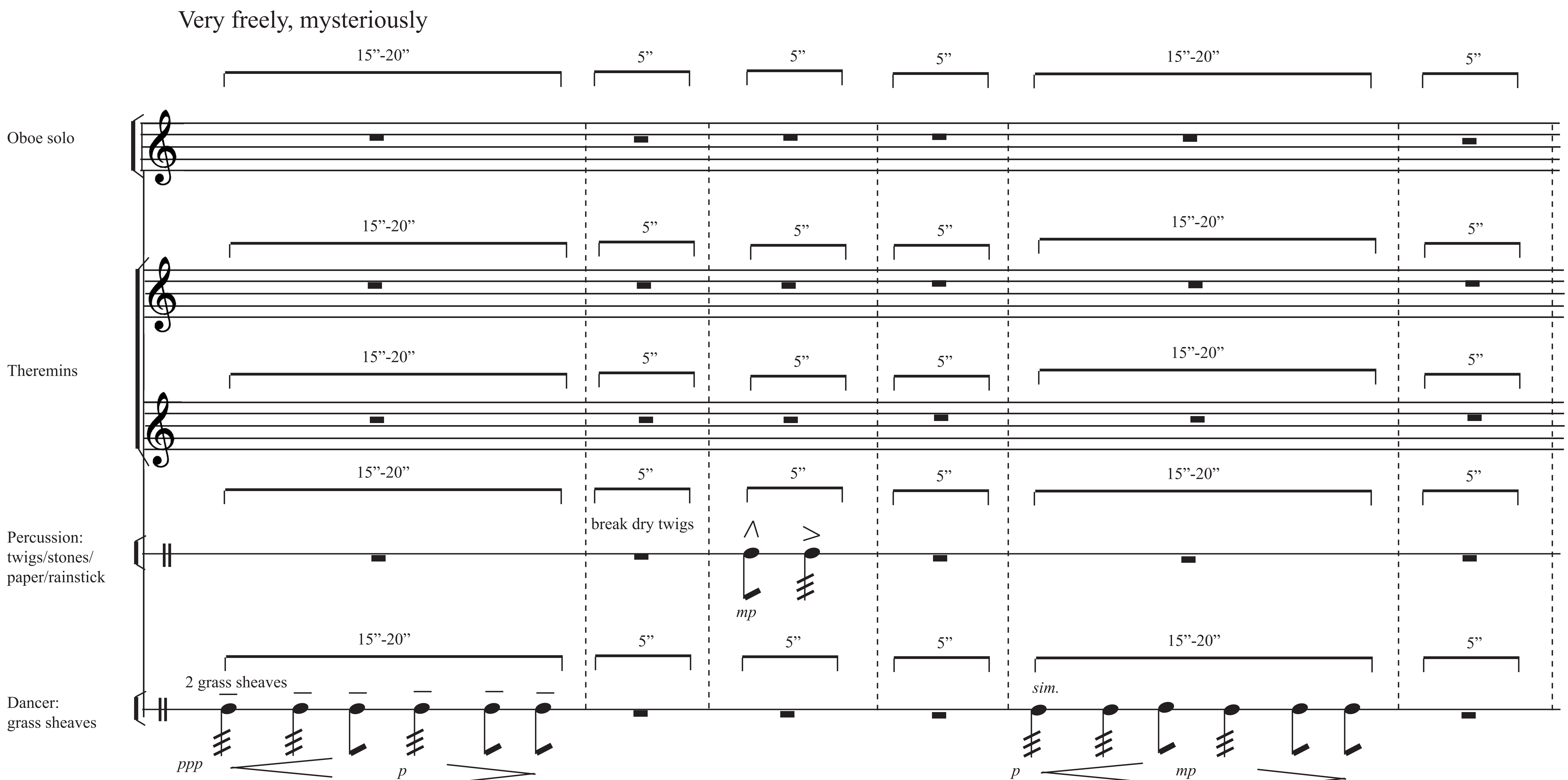
12. **All players** return to the opening performance ideals for the last measures which serve as a kind of recapitulation. It may be dramatic for players to slowly leave the stage or for lighting to go completely dark. Other ways to end the piece should be discussed.

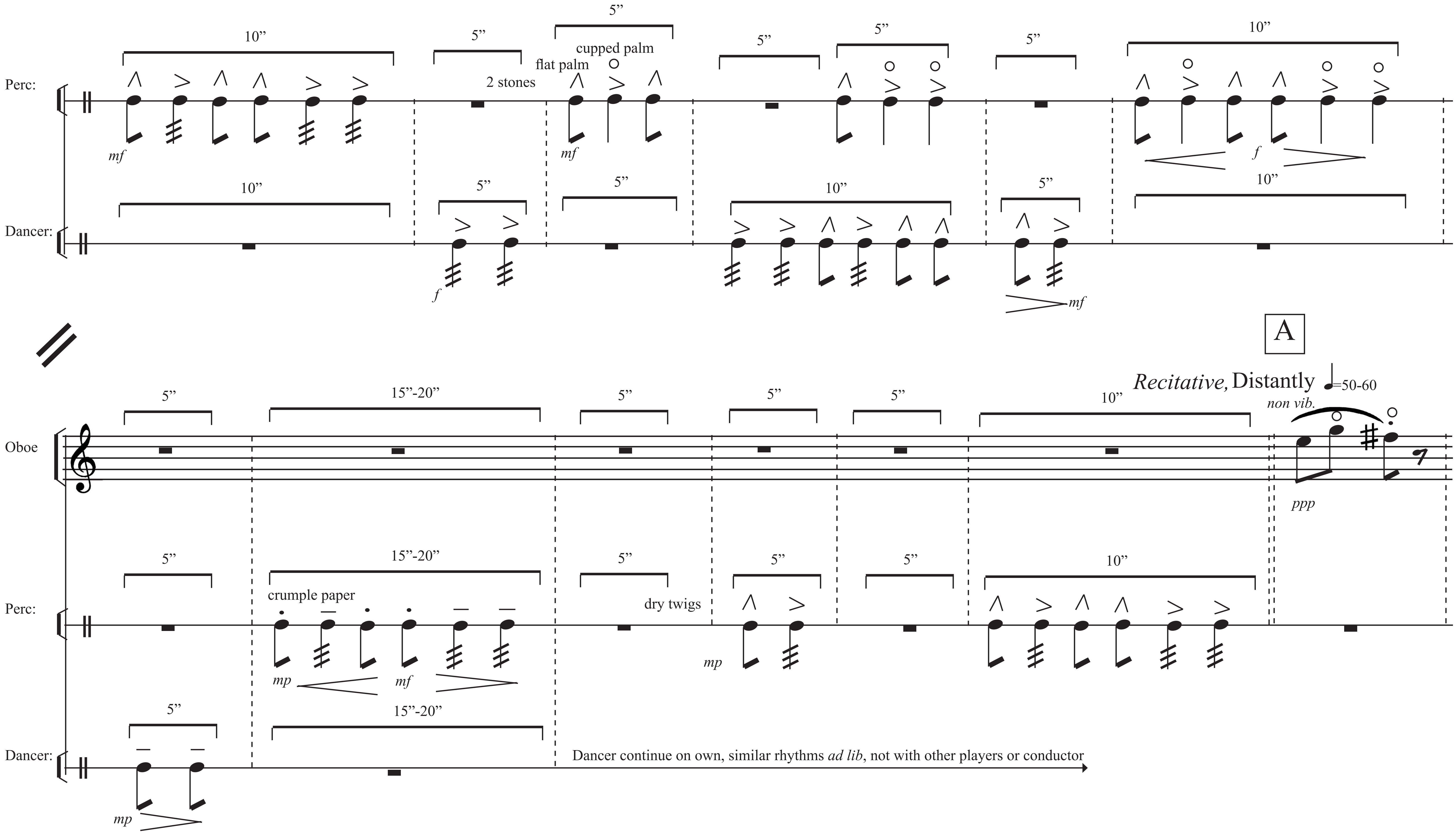
Durations:

I.	c. 10'00"
Interlude	c. 0'50"
II.	c. 3'00"
III.	c. 5'18"
Total	**c. 19'08"**

December 31, 2011 Urbana, Illinois

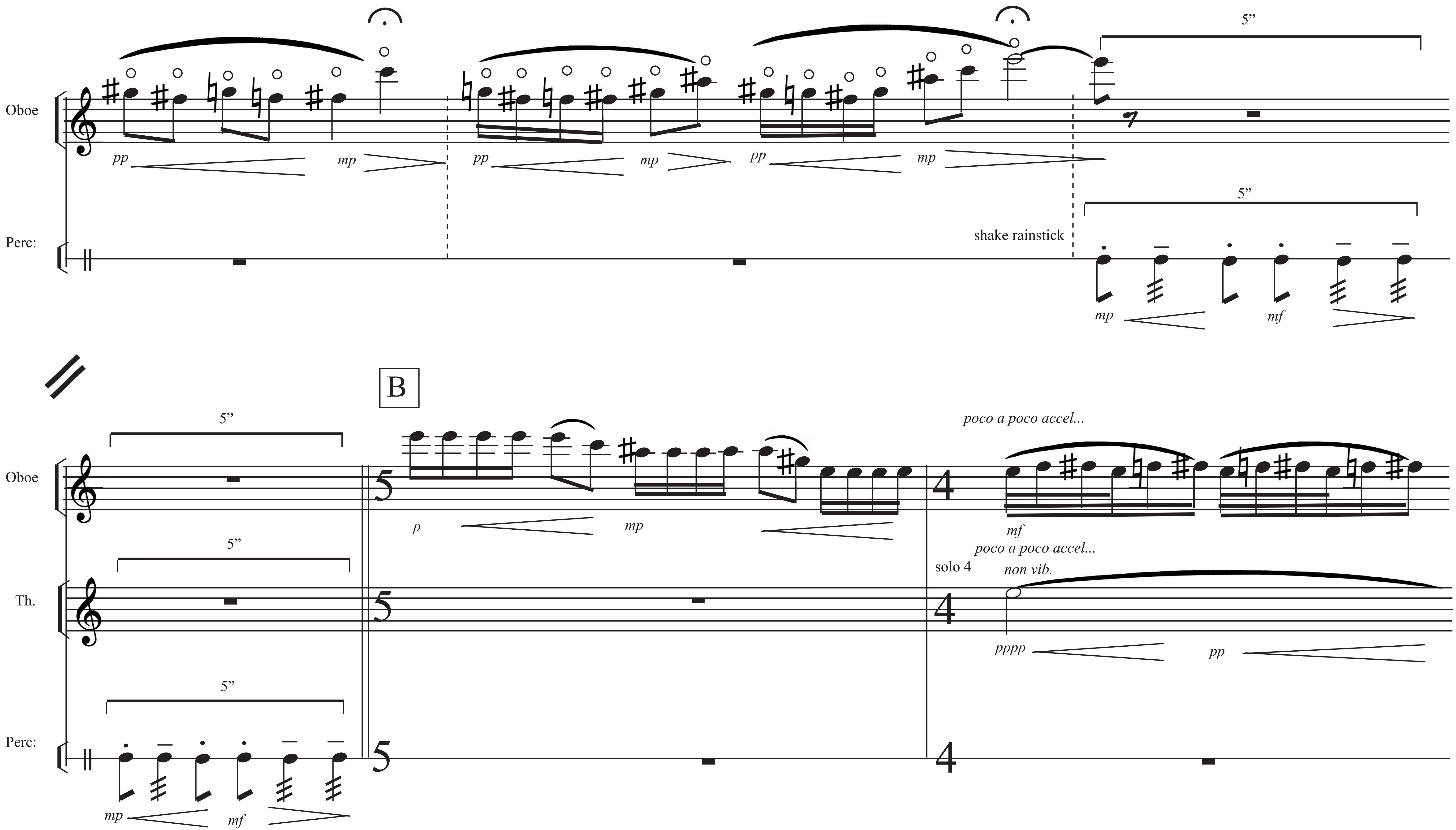
I. The Example of the Dissolution of a Marrying Maiden




Perc:
Dancer:
10”
5”
cupped palm
flat palm
2 stones
mf
f
A
Recitative, Distantly ♩=50-60
non vib.
Oboe
15”-20”
ppp
crumple paper
dry twigs
mp
Dancer continue on own, similar rhythms ad lib, not with other players or conductor



Oboe
Perc:
5”
2 stones
mf
p
rit.
mp
15”
f
crumple paper
mf
10”
pp


Oboe
Perc:
5”
5”
shake rainstick
pp
mp
mf
B
poco a poco accel...
Th.
solo 4
non vib.
p
pppp


Oboe
Th.
Perc:
solo 3
non vib.
pppp
mp
mf
p
accel...
solo 2
non vib.
solo 1
non vib.
molto rit...
ff
solo 4


C
Oboe
Th.
Perc:
senza misura
5”
non vib.
solo 2
solo 1
stones
shake rainstick
pour rainstick
p
pppp
mp
mf
n.



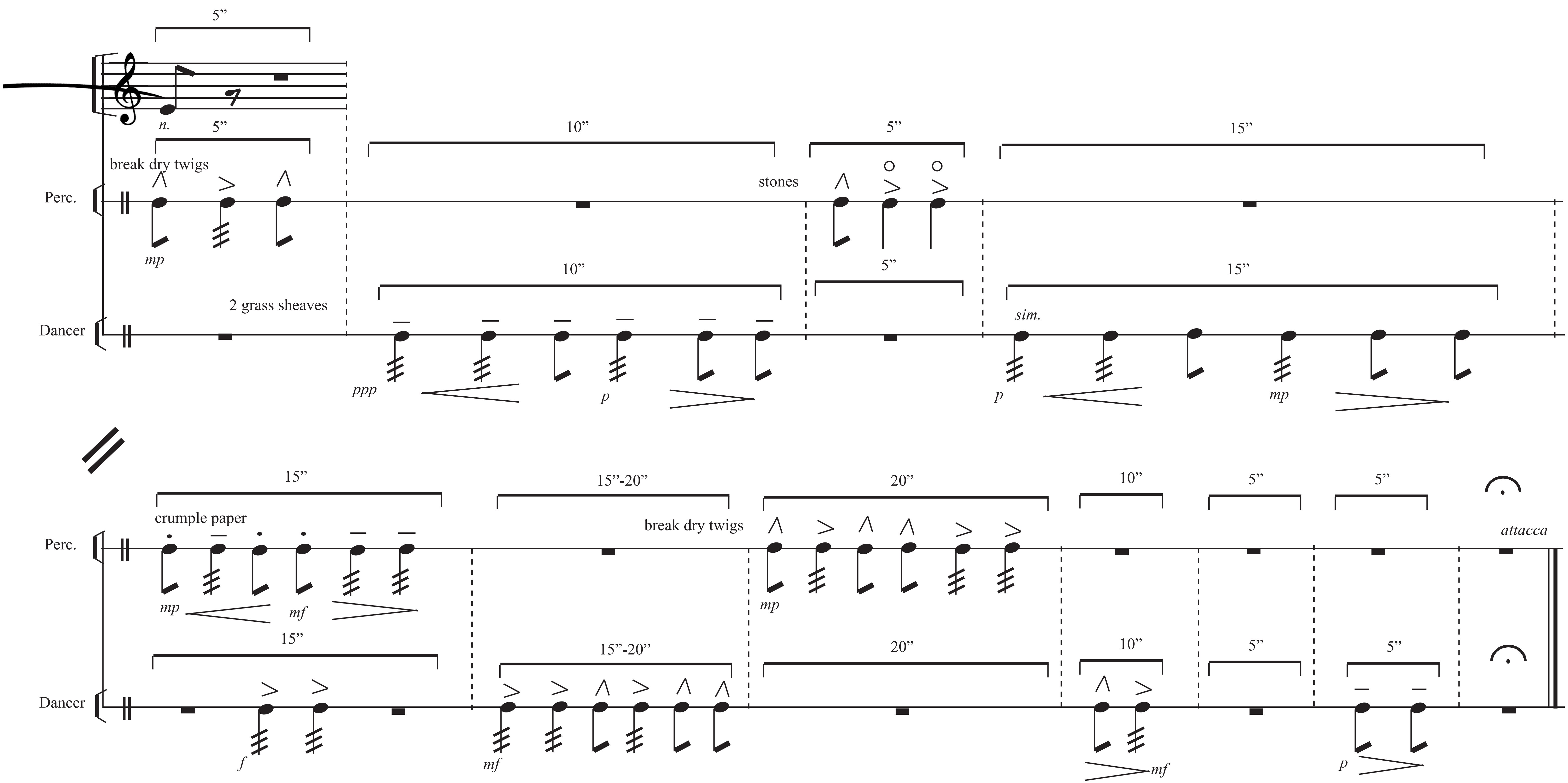
=80
D
poco a poco accel...
Oboe
p
n.
poco a poco cresc...
solo 2 non vib.
Th.
pppp
mp
n.
solo 3 non vib.
pppp
5"
shake rainstick
Perc.
mp
mf
Oboe
mp
solo 1 non vib.
Th.
pppp
mp
n.
solo 4 non vib.
pppp
mp


accel...
Oboe
mf
mp
solo 2 non vib. pppp
mp
Th.
accellarando to AFAP
Oboe
f
ff
Th.
solo 3 non vib. pppp


E
Slowly, mysteriously ♩=40-50
Oboe
Th.
slow-fast
tr
sub. pp
ff
mp
senza misura
5"
2 stones
mf
solo 1 vib.
solo 2 vib.
solo 3 vib.
p



F
5
6
Oboe
Th.
f
mf
mf
solo 4 vib.
p
G
senza misura
15"
Oboe
n.
senza misura
15"
Th.
n.
senza misura
15"
n.
n.
crumple paper
senza misura
15"
mp
mf



5”
n.
5”
10”
5”
15”
break dry twigs
stones
Perc.
mp
10”
5”
15”
2 grass sheaves
sim.
Dancer
ppp
p
p
mp
15”
15”-20”
20”
10”
5”
5”
crumple paper
break dry twigs
attacca
Perc.
mp
mf
mp
15”
15”-20”
20”
10”
5”
5”
Dancer
f
mf
mf
p

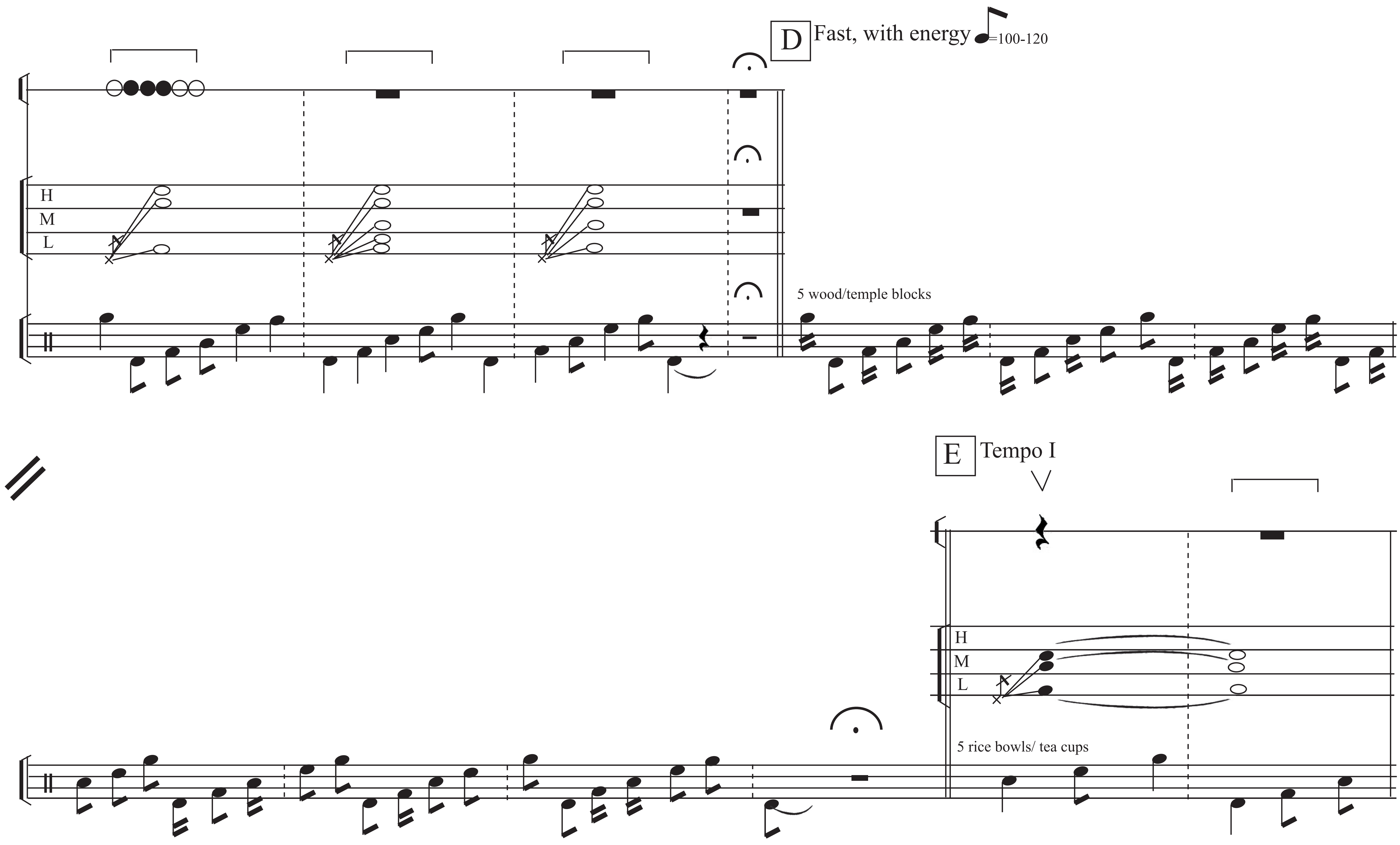
Percussion Interlude



II. Gradual Progress and Abundance of the Power of the Great

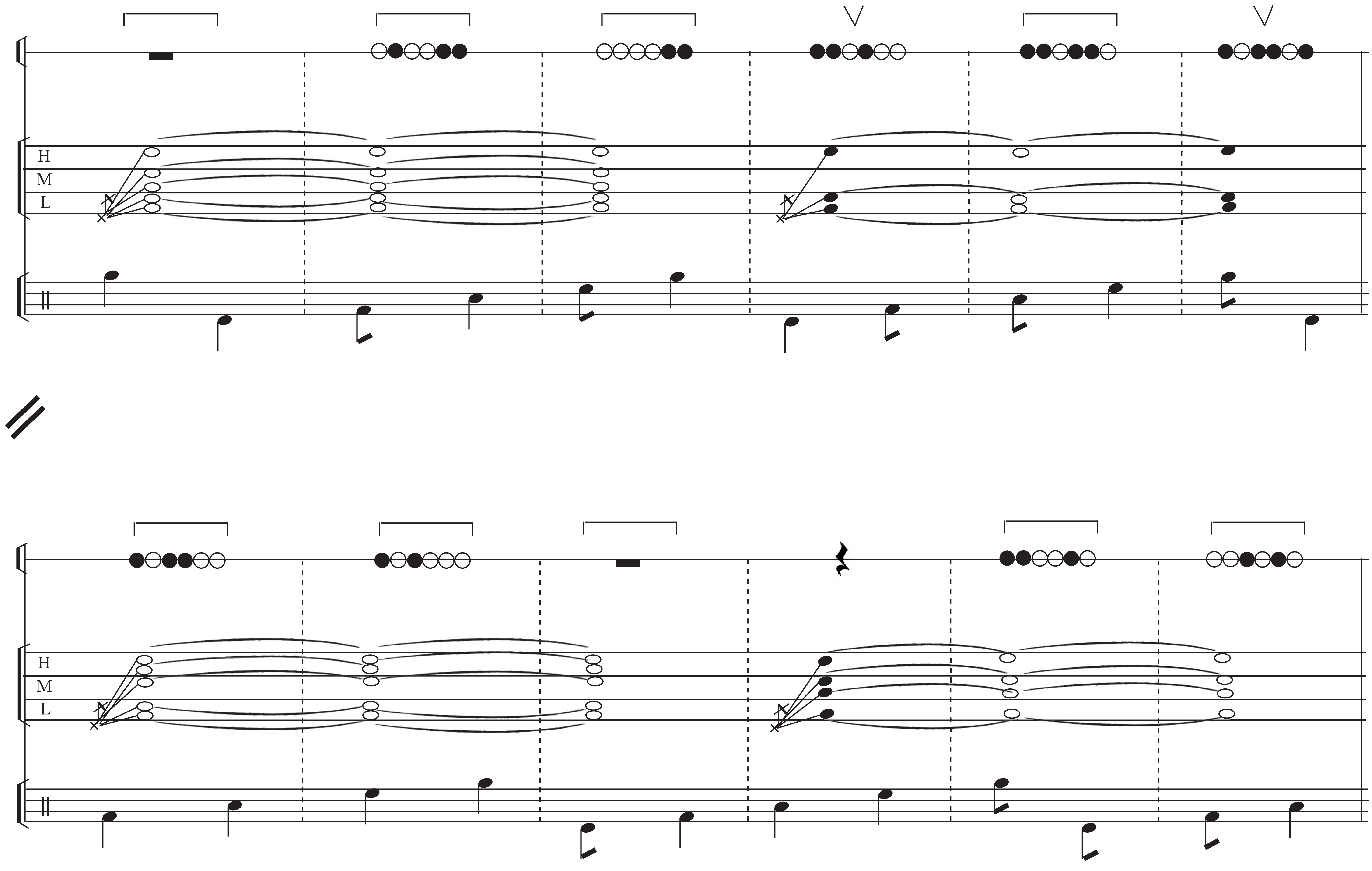


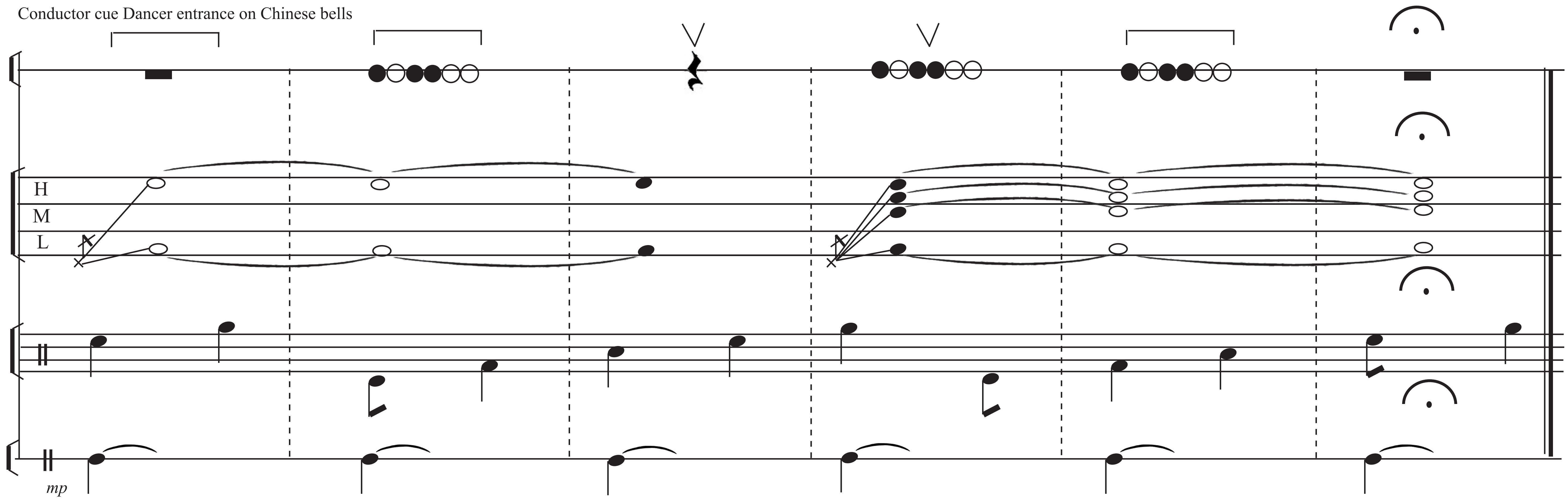

B
Fast, with energy =100-120
5 wood/temple blocks
Perc. 5 wood/ temple blocks
C
Tempo I
Solo 6 oboe reeds
Theremins
H
M
L
5 rice bowls/tea cups
Perc. 5 rice bowls/ tea cups
H
M
L


D
Fast, with energy =100-120
H
M
L
5 wood/temple blocks
E
Tempo I
H
M
L
5 rice bowls/ tea cups

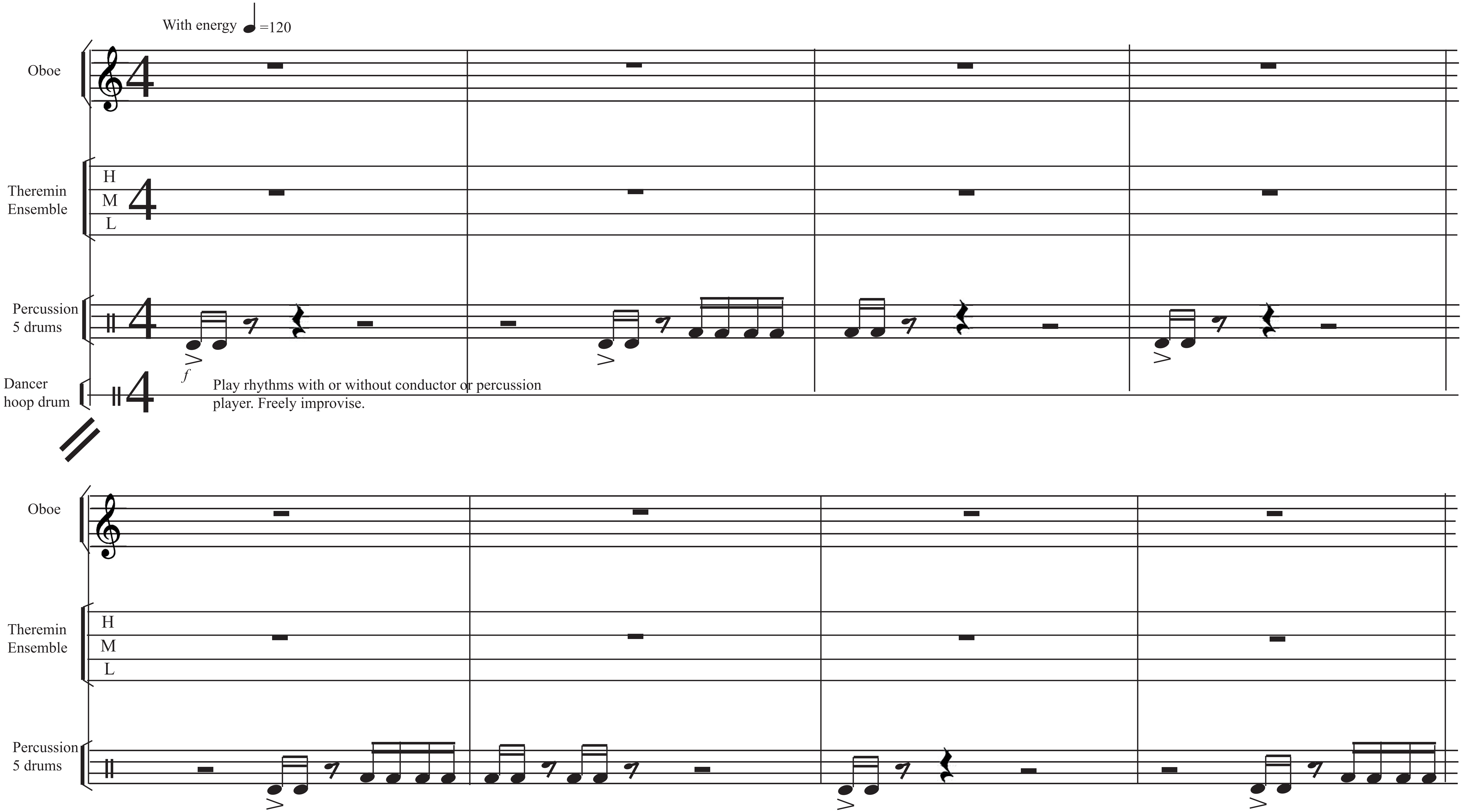

H
M
L
H
M
L


H
M
L
F
Fast, with energy =100-120
5 wood/temple blocks
G
Tempo I
H
M
L
5 rice bowls/ tea cups


H
M
L
H
M
L


Conductor cue Dancer entrance on Chinese bells
H
M
L
mp

III. Enthusiasm for an Everlasting Deliverance



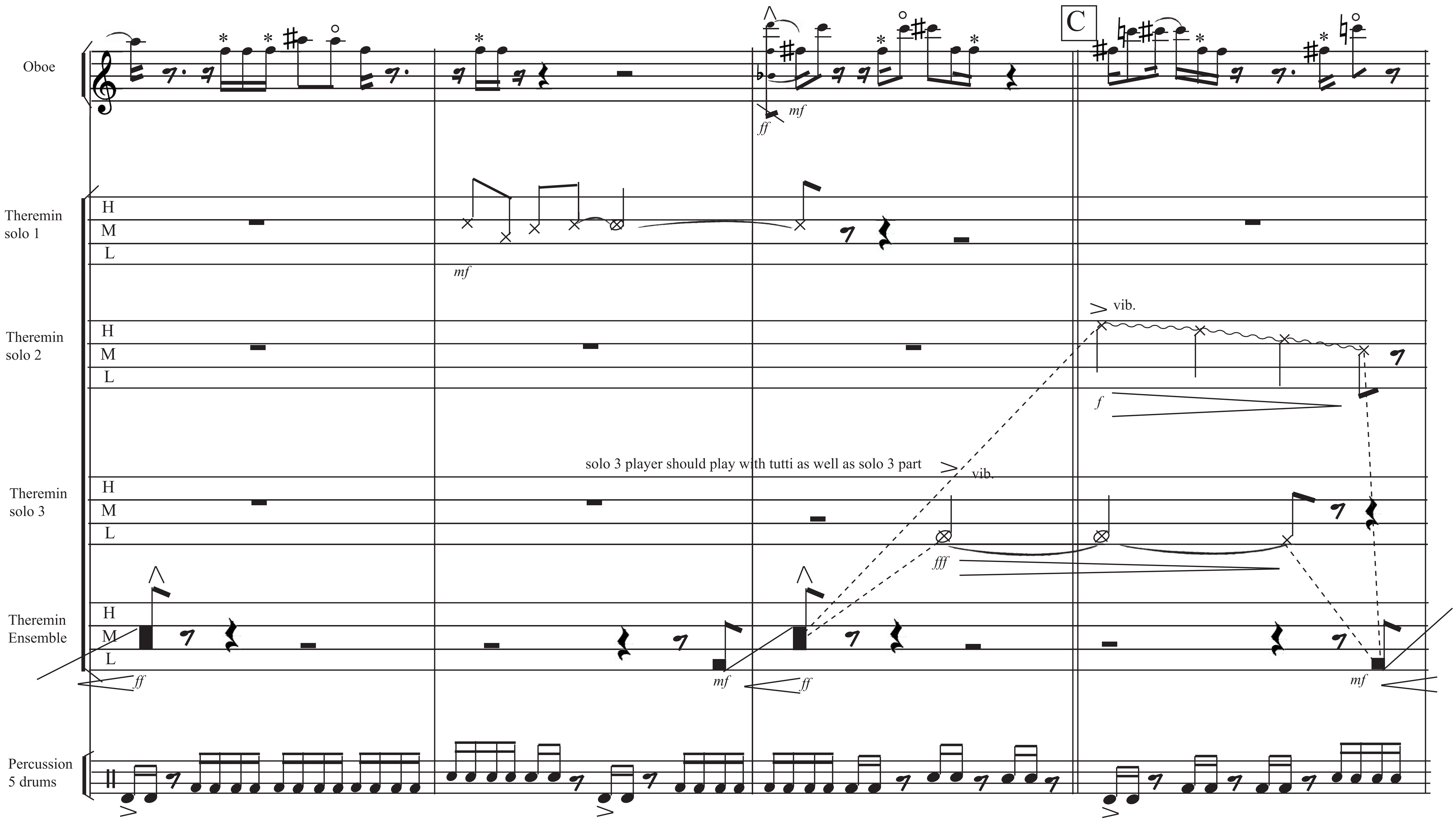

Oboe
Theremin Ensemble
H
M
L
Percussion 5 drums
all players except solo 1 player
mf
A
ff
mf
ff
mf
ff
mf
ff
mf
ff
mf


Oboe
Theremin Ensemble
H
M
L
Percussion 5 drums
mf
ff
Theremin solo 1
Solo 1 should not play with tutti, but concentrate on playing same pitches every time
vib.



Oboe
Theremin solo 1
Theremin Ensemble
sim.
Theremin solo 2
solo 2 player should play with tutti as well as solo 2 parts
B
Percussion 5 drums


Oboe
Theremin solo 1
H
M
L
Theremin solo 2
H
M
L
all players microtonal waverings, not with others
Theremin Ensemble
H
M
L
Percussion 5 drums
ff
mf
mp



Oboe
C
Theremin solo 1
H
M
L
mf
Theremin solo 2
H
M
L
vib.
f
solo 3 player should play with tutti as well as solo 3 part
vib.
Theremin solo 3
H
M
L
fff
Theremin Ensemble
H
M
L
ff
mf
ff
mf
Percussion 5 drums



Oboe
Theremin solo 1
H
M
L
mf
Theremin solo 2
H
M
L
vib.
mf
ff
Theremin solo 3
H
M
L
vib.
fff
Theremin Ensemble
H
M
L
ff
mf
ff
mf
Percussion 5 drums


D
Oboe
Theremin solo 1
Theremin solo 2
Theremin solo 3
Theremin Ensemble
Percussion 5 drums
H
M
L
vib.
ff
mf
fff
f



Oboe
Theremin solo 1
Theremin solo 2
Theremin solo 3
Theremin Ensemble
Percussion 5 drums
H
M
L
vib.
tr
ff
mf
fff
f


Oboe
Theremin solo 1
Theremin solo 2
Theremin solo 3
Theremin Ensemble
Percussion 5 drums
H
M
L
vib.
tr
ff
mf
f
fff


Oboe
Theremin solo 1
Theremin solo 2
Theremin solo 3
Theremin Ensemble
Percussion 5 drums
H
M
L
vib.
tr
ff
mf
f
fff



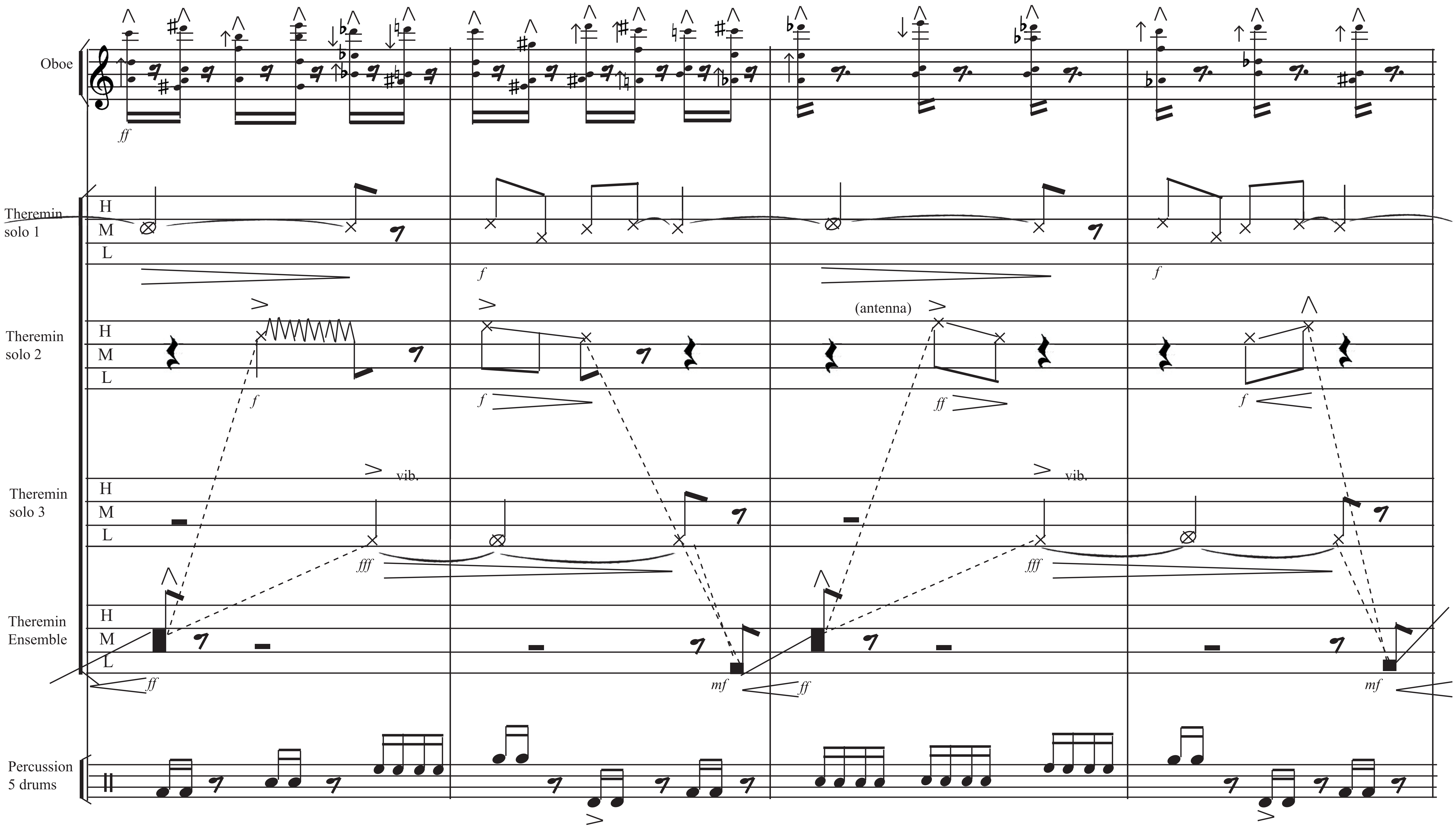
Oboe
Theremin solo 1
Theremin solo 2
Theremin solo 3
Theremin Ensemble
Percussion 5 drums
H
M
L
vib.
tr
mf
ff
f
fff


Oboe
Theremin solo 1
Theremin solo 2
Theremin solo 3
Theremin Ensemble
Percussion 5 drums
vib.


E
Oboe
Theremin solo 1
Theremin solo 2
Theremin solo 3
Theremin Ensemble
Percussion 5 drums
H
M
L
ff
mf
f
fff
tr
vib.



Oboe
Theremin solo 1
Theremin solo 2
Theremin solo 3
Theremin Ensemble
Percussion 5 drums
H
M
L
vib.



Oboe
ff
Theremin solo 1
H
M
L
f
f
Theremin solo 2
H
M
L
f
f
(antenna)
ff
f
Theremin solo 3
H
M
L
vib.
fff
vib.
fff
Theremin Ensemble
H
M
L
ff
mf
ff
mf
Percussion 5 drums



Oboe
Theremin solo 1
Theremin solo 2
(antenna)
Theremin solo 3
vib.
Theremin Ensemble
Percussion 5 drums
H
M
L



Oboe
Theremin solo 1
H
M
L
ff
Theremin solo 2
(antenna)
ff
Theremin solo 3
vib.
fff
Theremin Ensemble
mf
Percussion 5 drums


F
Oboe
f
mp
Theremin solo 1
H
M
L
ff
Theremin solo 2
(antenna)
tr
ff
Theremin solo 3
vib.
fff
Theremin Ensemble
mf
Percussion 5 drums



Oboe
f
mp
Theremin solo 1
H
M
L
Theremin solo 2
(antenna)
ff
tr
(not antenna)
N.V.
Theremin solo 3
vib.
fff
Theremin Ensemble
Percussion 5 drums



Oboe
Theremin solo 1
Theremin solo 2
Theremin solo 3
Theremin Ensemble
Percussion 5 drums
H
M
L
vib.
tr


G
Oboe
Theremin solo 1
Theremin solo 2
Theremin solo 3
Theremin Ensemble
Percussion 5 drums
H
M
L
N.V.
vib.
mf
p
ff
fff
3


Oboe
pp
Theremin solo 1
H
M
L
mf
Theremin solo 2
H
M
L
Theremin solo 3
H
M
L
Theremin Ensemble
H
M
L
Percussion 5 drums


Oboe
mf
pp
Theremin solo 1
H
M
L
Theremin solo 2
tr
mf
Theremin Ensemble
Percussion 5 drums
mp
2 grass sheaves
Dancer: grass sheaves
pp
p



Oboe
Th.
Perc:
Dancer
solo 1 non vib.
Distantly ♩=50-60
Senza misura
5”
solo 2 non vib.
all players
Theremin Ensemble
H
M
L
(lowest drum)
stones
cupped palm
flat palm


Oboe
15"-20"
solo 1 non vib.
crumple paper
break dry twigs
2 grass sheaves
5"
10"
p
mp
n.
pppp
ppp
pp